

QUINTETT.

I.

S. de Lange Op. 65.

Allegro moderato.

Violine I.

Violine II.

Viola.

Violoncell.

Pianoforte.

Leipzig, Fr. Kistner.

8437

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First system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes a *cresc.* marking on the first staff. The notation includes various notes, rests, and a *cresc.* marking on the second staff. The bottom two staves show a piano accompaniment with a *cresc.* marking.

Second system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various notes, rests, and a *cresc.* marking on the first staff.

Third system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various notes, rests, and a *cresc.* marking on the first staff.

Fourth system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various notes, rests, and a *cresc.* marking on the first staff. The system concludes with a *p* marking.

Fifth system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various notes, rests, and a *cresc.* marking on the first staff. The system concludes with a *p* marking.

This musical score consists of six systems, each with a piano (p) and string (s) staff. The piano part is written in treble and bass clefs, while the string part is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The piano part begins with a series of eighth notes in the right hand and a single note in the left hand. The string part has a whole note chord in the right hand and a single note in the left hand. Dynamic marking: *p*.

System 2: The piano part continues with eighth notes and a half note. The string part has a whole note chord. Dynamic marking: *p*.

System 3: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 4: The piano part continues with eighth notes and a half note. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 5: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 6: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 7: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 8: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 9: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 10: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 11: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 12: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 13: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 14: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 15: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

System 16: The piano part features a crescendo of eighth notes. The string part has a whole note chord. Dynamic marking: *cresc.*.

B a tempo

p *pp* *p*

pp *p* *pp*

p *pp poco cresc.*

This musical score is for a piece titled "B a tempo" in G major, consisting of 12 measures. The notation is arranged in three systems, each with a piano (piano) and grand (grand) staff. The piano staff uses a treble clef and a key signature of one sharp (F#), while the grand staff uses a bass clef and a key signature of one sharp (F#). The tempo is marked "a tempo". The dynamics are marked as follows: *p* (piano), *pp* (pianissimo), and *pp poco cresc.* (pianissimo, poco crescendo). The score includes various musical notations such as notes, rests, and slurs, indicating a complex melodic and harmonic structure.

This image displays a page of musical notation, likely for a piano piece, featuring multiple systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble and bass staff with a melody in the treble and accompaniment in the bass. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The second system continues the melody and accompaniment, with a *f* (forte) dynamic marking. The third system shows a more complex texture with multiple staves, including a grand staff (treble and bass) and a separate staff for a lower instrument. Dynamics include *f* and *ff* (fortissimo). The fourth system features a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The fifth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The sixth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The seventh system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The eighth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The ninth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The tenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The eleventh system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The twelfth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The thirteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The fourteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The fifteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The sixteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The seventeenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The eighteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The nineteenth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The twentieth system shows a grand staff with a melody in the treble and accompaniment in the bass, with a *f* dynamic marking. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered 8 in the top right corner.

Musical score for page 58, measures 1-4. The score is in 2/4 time and features a piano and a vocal line. The piano part has a complex, rhythmic melody with many beamed sixteenth notes. The vocal line is in the soprano register with a melodic line. Dynamics include *piu f*, *ff*, and *f*. A *tr* (trill) is marked on the vocal line in measure 1. A *S* (sustained) marking is present in measure 4.

Musical score for page 58, measures 5-8. The piano part continues with a complex, rhythmic melody. The vocal line is in the soprano register. Dynamics include *mf* and *cresc.*

Musical score for page 58, measures 9-12. The piano part continues with a complex, rhythmic melody. The vocal line is in the soprano register. Dynamics include *pizz.*, *mf*, and *sf*.

Musical score for page 59, measures 1-4. The score is in 2/4 time and features a piano and a vocal line. The piano part has a complex, rhythmic melody with many beamed sixteenth notes. The vocal line is in the soprano register with a melodic line. Dynamics include *f*, *dim.*, *p*, *cresc.*, and *rit.*

Musical score for page 59, measures 5-8. The piano part continues with a complex, rhythmic melody. The vocal line is in the soprano register. Dynamics include *a tempo*, *mf*, and *cresc.*

Musical score for page 59, measures 9-12. The piano part continues with a complex, rhythmic melody. The vocal line is in the soprano register. Dynamics include *mf*, *f*, and *cresc.*

First system of music on page 8. The vocal line (top staff) consists of a series of eighth and sixteenth notes. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of music on page 8. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Third system of music on page 8. The vocal line has a repeat sign with first and second endings. The piano accompaniment includes a section marked "dim." (diminuendo).

Fourth system of music on page 8. The vocal line is marked "Tranquillo e piano." (Tranquil and piano). The piano accompaniment continues with a steady rhythm.

Fifth system of music on page 8. The vocal line is marked "Tranquillo e piano." (Tranquil and piano). The piano accompaniment consists of a series of chords.

First system of music on page 57. The vocal line features a melodic phrase with a trill. The piano accompaniment includes a section marked "cresc." (crescendo).

Second system of music on page 57. The vocal line continues with a melodic phrase. The piano accompaniment includes a section marked "poco cresc." (poco crescendo).

Third system of music on page 57. The vocal line has a repeat sign with first and second endings. The piano accompaniment includes a section marked "poco cresc." (poco crescendo).

Fourth system of music on page 57. The vocal line is marked "Tranquillo e piano." (Tranquil and piano). The piano accompaniment continues with a steady rhythm.

Fifth system of music on page 57. The vocal line is marked "Tranquillo e piano." (Tranquil and piano). The piano accompaniment consists of a series of chords.

Musical score for page 56, measures 8437-8440. The score is written for a piano and features a complex, fast-moving melody in the right hand of the piano, often with triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has one sharp (F#).

Musical score for page 9, measures 8441-8444. The score continues the piece with similar melodic and harmonic language. It includes a section marked *pp* (pianissimo) and *espr.* (espressivo). There are also markings for *pp* and *espr.* in the lower staves. The key signature remains one sharp (F#).

Animato poco a poco (sempre al Tempo I.)

poco marc.
p

Animato poco a poco (sempre al Tempo I.)

p
sempre p

E
p
dim.

E
p
dim.

mf
cresc.
p
cresc.

cresc.

arco
cresc.

arco
cresc.

arco
cresc.

P
f
cresc.

P
f
cresc.
ff

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor/Bass) and one for piano accompaniment. The second system has two staves for piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts enter with the melody in the first measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *tr* (trill).

pizz.
p
 pizz.
p
 pizz.
p
 pizz.
p

The image shows a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and features a melody for the Swan in the upper staves and a piano accompaniment in the lower staves. The melody is marked with 'cresc.' and 'mf'. The piano accompaniment includes triplets and a bass line with a 'cresc.' marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four staves: three for vocal parts (Soprano, Alto, and Bass) and one for piano accompaniment. The vocal parts enter with a melody in the key of B-flat major. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line with eighth-note patterns and chords. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'f' (forte) and 'cresc.' (crescendo).

The image shows a page from a musical score for 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano and a violin. The piano part includes a section marked 'ff' (fortissimo) and 'dim.' (diminuendo). The violin part includes a section marked 'ff' and 'dim.'.

G a tempo
f pesante
f pesante
f pesante
f pesante

poco rit. *G a tempo*

dim.
dim.
dim.
dim.

ff
dim.

H a tempo
poco rit.
f pesante
f pesante
f pesante

H a tempo
poco rit.
f pesante
f

f

M
f
più f
ff largamente
f
più f
ff largamente
f
più f
ff largamente

M
f
più f
ff largamente
sf
sf

f

sf
sf
sf

Measures 1-8 of the musical score on page 52. The score is in 3/4 time with a key signature of three flats. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic.

Measures 9-16 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic.

Measures 17-24 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic.

Measures 25-32 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic and a first ending (*I*) bracket.

Measures 1-4 of the musical score on page 13. The score is in 3/4 time with a key signature of three flats. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic.

Measures 5-8 of the musical score on page 13. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic and an acceleration (*accel.*) marking.

Measures 9-12 of the musical score on page 13. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*ff*) dynamic and an acceleration (*accel.*) marking.

ff
Ped.
K

Tempo I.
ff riten.
rit. molto
f
rit.
rit. molto

Tempo I.
rit.
rit. molto
f
Ped.

f

tr

p poco cresc.
p
dim.
p

p
dim.
dim.
dim.
Ped.

espr. *p*
pp
espr.
pp

I *espr.* *p*
espr.
espr.
p espr.

K
cresc. *f* *rit.* *a tempo*
cresc. *f* *rit.* *p*
cresc. *f* *rit.* *p*
K a tempo
rit. *p*

f
f

cresc.
cresc.
cresc.
cresc.
cresc.

simile

simile

simile

simile

pizz.

simile

L

f

arco

L

f

pizz.

pizz.

pizz.

pizz.

dim.

poco rit.

dim.

poco rit.

dim.

poco rit.

dim.

poco rit.

espr.

p

pp

espr.

p

espr.

p

espr.

pp

pp

pp

First system of music on page 48, measures 1-4. It features a piano (p) and a violin (v) part. The piano part has a melodic line with some grace notes, while the violin part provides a rhythmic accompaniment. The key signature has two flats.

Second system of music on page 48, measures 5-8. The piano part continues with a melodic line, and the violin part has a more active role. Dynamics include *dim.* (diminuendo) and *cresc.* (crescendo).

Third system of music on page 48, measures 9-12. The piano part has a melodic line with some grace notes, and the violin part has a more active role. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of music on page 48, measures 13-16. The piano part has a melodic line with some grace notes, and the violin part has a more active role. Dynamics include *f* (forte) and *cresc.* (crescendo).

First system of music on page 17, measures 1-4. It features a piano (p) and a violin (v) part. The piano part has a melodic line with some grace notes, while the violin part provides a rhythmic accompaniment. The key signature has two flats.

Second system of music on page 17, measures 5-8. The piano part continues with a melodic line, and the violin part has a more active role. Dynamics include *mf* (mezzo-forte) and *arco* (arco).

Third system of music on page 17, measures 9-12. The piano part has a melodic line with some grace notes, and the violin part has a more active role. Dynamics include *p* (piano) and *tr* (trill).

Fourth system of music on page 17, measures 13-16. The piano part has a melodic line with some grace notes, and the violin part has a more active role. Dynamics include *p* (piano) and *tr* (trill).

8437

8437

8437

8487

8487

8487

a tempo
pizz.
mf
pizz.
mf
pizz.
mf
a tempo
mf

arco
cresc.
arco
cresc.
arco
cresc.
arco
cresc.
E
f
f
cresc.

ff
ff
ff
ff
3

Poco animato.
mf
mf
mf
Poco animato.
mf

cresc.
più f
cresc.
cresc.
cresc.
cresc.
più f
cresc.
cresc.
cresc.

f
ff
f
f
f
f
f
f
f
f

Measures 1-8 of the musical score on page 20. The score is in 2/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a prominent bass line with octaves and chords. Dynamics include *cresc.* and *ff*.

Measures 9-16 of the musical score on page 20. The score continues with the vocal line and piano accompaniment. The piano part features a complex, fast-moving bass line. Dynamics include *ff* and *accel.*.

Measures 17-24 of the musical score on page 20. The score continues with the vocal line and piano accompaniment. The piano part features a complex, fast-moving bass line. Dynamics include *ff* and *accel.*.

Measures 1-8 of the musical score on page 45. The score is in 2/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a prominent bass line with octaves and chords. Dynamics include *cresc.* and *ff*.

Measures 9-16 of the musical score on page 45. The score continues with the vocal line and piano accompaniment. The piano part features a complex, fast-moving bass line. Dynamics include *ff* and *accel.*.

Measures 17-24 of the musical score on page 45. The score continues with the vocal line and piano accompaniment. The piano part features a complex, fast-moving bass line. Dynamics include *ff* and *accel.*.

II.

Molto vivace. *pizz.* **Moderato.**

A *arco* **Vivace.**

A *rit.* **Vivace.**

A *dim.* **A**

B *cresc.* **B** *ff*

B *ff*

IV.

Finale.
Allegro.

First system of the musical score for 'Finale. Allegro.' It features a vocal line and a piano accompaniment in 2/4 time. The key signature has two flats. The piano part begins with a forte (*f*) dynamic.

Allegro.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features complex rhythmic patterns and chordal textures.

Third system of the musical score. The vocal line includes the lyrics "cre - - scen - - do". The piano accompaniment continues with intricate figures.

Fourth system of the musical score, marked with a section letter 'B'. It includes a mezzo-forte (*mf*) dynamic marking.

Fifth system of the musical score, featuring tempo markings "a tempo" and "rit." (ritardando), and a piano (*p*) dynamic marking.

Musical score for page 24, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a treble and bass staff. Measures 1-4 show a piano melody in the treble and a bass line. Measures 5-8 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

Musical score for page 24, measures 9-16. The score continues with a piano melody in the treble and a bass line. Measures 9-12 show a piano melody in the treble and a bass line. Measures 13-16 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

Musical score for page 24, measures 17-24. The score continues with a piano melody in the treble and a bass line. Measures 17-20 show a piano melody in the treble and a bass line. Measures 21-24 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

Musical score for page 41, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a treble and bass staff. Measures 1-4 show a piano melody in the treble and a bass line. Measures 5-8 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

Musical score for page 41, measures 9-16. The score continues with a piano melody in the treble and a bass line. Measures 9-12 show a piano melody in the treble and a bass line. Measures 13-16 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

Musical score for page 41, measures 17-24. The score continues with a piano melody in the treble and a bass line. Measures 17-20 show a piano melody in the treble and a bass line. Measures 21-24 show a piano introduction with a treble and bass staff. The key signature is one sharp (F#).

p *cresc.* *mf*

Tempo I.

pp *cresc.* *p*

Tempo I.

p *cresc.* *p*

p *cresc.* *p*

Moderato.

cresc. *dim.* *p*

arco *riten.* *arco* *riten.*

Moderato.

p *cresc.* *p*

arco *riten.*

Vivace.

cantabile *p*

Vivace.

p *legato*

p *legato*

p espr.
cresc.
p cresc.
p cresc.
cresc.

p
p espr.

pp
K

p
p

p espr.
espr.

p
cresc.
p cresc.
cresc.

p
p

cresc.
più f
mf

cresc.
sf
sf

Moderato.

G

f *p* *p* *riten.* *p* *riten.*

Moderato.

G

p

Vivace. più tranquillo

pp

Vivace. più tranquillo

pp

p *espress.* *p*

f

cresc. *cresc.* *espr.* *cresc.* *mf cresc.*

p *cresc.*

f *f* *f* *f* *pp* *pp*

f *pp*

I Animato.

p *espr.* *p* *espr.* *p* *espr.*

I Animato.

8437

F Tempo I.

pp *p espr.* *poco rit.* *p*

Cantabile **F** Tempo I.

poco rit. *p*

p

G *pp* *p* *pp* *pp* *p espr.* **G** *p*

H *mf* *cresc.* *cresc.* *cresc.*

I *p* *p cantabile* **I** *p*

più f *cresc.* *f* *mf* *più f* *cresc.* *f*

Moderato.

Key signature change to D major. Tempo: Moderato. Dynamics: *p*, *p rit.*, *dim.*, *p*, *p rit.*. A triplet is marked in measure 6. The system concludes with a repeat sign and first/second endings.

Tempo: Vivo. Dynamics: *pp*, *pp sempre*, *p*. A triplet is marked in measure 14.

Dynamics: *pp*, *pp sempre*.

Dynamics: *pp*, *p*. Key signature change to E major.

Dynamics: *mf*, *cresc.*. Key signature change to E-flat major.

Dynamics: *p*, *cresc.*, *dim.*, *trem.*. Key signature change to E major.

Treble staff: *p* *cresc.*
 Bass staff: *espress.* *cresc.*
 Treble staff: *espr.* *dim.*
 Bass staff: *p cresc.* *cresc.*

Treble staff: *tranquillo* *p espress.*
 Bass staff: *p* *tranquillo*
 Treble staff: *mf*
 Bass staff: *mf*

Treble staff: *cresc.* *p*
 Bass staff: *largamente* *mf*

Treble staff: *p* *cresc.*
 Bass staff: *espr.* *dim.*
 Treble staff: *p cresc.* *cresc.*

Treble staff: *Moderato.*
 Bass staff: *Moderato.*
 Treble staff: *p* *f* *cresc.*
 Bass staff: *p* *f* *cresc.*

Treble staff: *dim.*
 Bass staff: *dim.*

Treble staff: *Lento.*
 Bass staff: *Lento.*
 Treble staff: *ff* *ff*
 Bass staff: *mf cresc.* *f*

Treble staff: *dim.*
 Bass staff: *dim.*

III.

Andante.
espress.

p *cresc.*

Andante.
p

A

A

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B

cresc. *f* *dim.* *riten.*

cresc. *f* *p* *riten.*

cresc. *f* *p* *riten.*

cresc. *f* *p* *riten.*

a tempo animato

p *cresc.* *dim.* *cresc.*

a tempo animato

p *cresc.*

a tempo animato

cresc. *f* *cresc.* *f*

cresc. *f* *cresc.* *f*

QUINTETT.

Violine I.

I.

S.de Lange Op.65.

Allegro moderato.

Leipzig, Fr. Kistner.

8437

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(Prices current 2008)

Violine I.

D *p espress.* *animato poco a poco*

E *(sempre al Tempo I.)* *p* *mf cresc.* *f* *ff* *rit. 3* **G** *f pesante* *dim.* *rit.* **Ha tempo** *f pesante* *3* *I* *acceler.* *ff* *1* **K** *ff* *2* *ff* *riten.* *1* *rit.* *molto* **Tempo I.** *6* *f* *cresc.* **L** *1* *f*

Violine I.

P *1* *f* *1* *f* *Q* *1* *2* *1* *ff* *tr* *cresc.* *poco cresc.* *f* *tr* *più f* *2* *1* *ff* *S* *5* *f* *4* *mf* *cresc.* *ff* *3*

Violine I.

rit. *q tempo* *f* *p* *poco cresc.* *dim.* *3* *p* *cresc.* *L* *f* *4* *mf* *M* *f* *più f* *ff largamento* *ff* *dim.* *ff* *pizz.* *0 8* *p* *arco* *cresc.*

Violine I.

mf *1* *0* *5* *p* *cresc.* *Pf* *mf* *poco* *animato* *cresc.* *cresc.* *cresc.* *ff* *acceler.* *1* *pizz.* *arco* *acceler.* *ff* *Più lento.* *pesante*

Violine I.

II.

Molto Vivace. *pizz.* *f* *sf* *Moderato.* *arco* *rit.* *1* *6* *A* *2*

Vivace. *mf* *rit.* *a tempo* *f* *1* *p* *3* *C* *p* *mf* *p* *mf* *pizz.* *Moderato.* *D* *6* *15* *riten.* *arco* *p* *Vivace.* *2* *4*

Violoncell. *E* *1* *p* *espress.* *cresc.* *F* *p* *cresc.*

Violine I.

f *ff* *tr* *tr* *dim.* *mf* *f* *3* *4* *3* *2* *1* *3* *G* *f* *5* *p* *cresc.* *f* *dim.* *poco rit.* *espr.* *p* *pp* *6* *II.* *I* *espress.* *p* *3*

IV.

Finale.

Allegro. 4

dim. *p* *cresc.*

B *ff* *sf* *sf*

C *mf* *pizz.* *f* *arco* *mf* *cresc.*

D *f* *più f* *rit.*

a tempo *pizz.* *mf* *arco* *cresc.*

cresc.

G *sf* *Moderato.* *riten.* *Violoncell.*

Vivace. *pp più tranquillo*

espress. *p* *mf* **H** *cresc.*

I *p*

K *f* *Moderato.* *riten.* *Vivace.* *pp sempre*

L *pp* *Moderato.* *Lento.* *Violoncell.* *ff*

Violine I.

III.

Andante.
espress.

p *cresc.*

p *cresc.* *f* *dim.*

riten. *Tempo animato.* *dim.*

p *cresc.* *f* *dim.*

cresc. *f* *mf*

cresc. *p* *pp*

p *mf* *p* *cresc.*

poco rit. *2* *dim.* *pp*

F *Tempo I.* *p* *espress.*

1 *p*

G *pp*

Violine I.

cresc.

f *espress.* *p* *cresc.*

animato. *I* *p* *espress.* *cresc.*

K *6* *II.*

L *p* *cresc.*

mf *p*

2 *2* *2* *2*

M *4* *p* *cresc.* *pp* *Tempo I.* *p*

cresc. *f* *p*

0 *p* *cresc.* *f*

1 *f* *dim.* *p*

3 *p* *dim.* *pp*

QUINTETT.

Violine II.

S. de Lange Op. 65.

Allegro moderato.

I.

Leipzig, Fr. Kistner.

8437

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Violine II.

Animato poco a poco (sempre al Tempo I.)

G a tempo pesante

poco riten.

H a tempo

accelerando

ff

riten.

molto rit.

a tempo

cresc.

simili

Violine II.

V.I.

ff

Q

ff

tr

R

p

poco cresc.

mf

f

più f

S

5

mf

mf

cresc.

f

tr

ff

3

Violine II.

a tempo

p

V.I.

p

dim.

V.I.

Viola.

cresc.

f

L 4

f

M

largamente

f

più f

ff

dim.

pizz.

p

arco.

cresc.

P

f

Violine II.

L

5

pizz.

arco

2

M₁

1

mf

0

3

p

2

mf

cresc.

P

2 Poco Animato.

1

mf

3

2

3

più f

cresc.

cresc.

f

cresc.

ff

V.

1

pizz.

arco

f

ff

Più Lento.

pesante

Violine II.

II.

Molto Vivace pizz. **Moderato.**

A arco *rit.* **Vivace.**

2 B

1 C

15

Violoncello. **E** **1** **sul D**

p espress. *espress.*

Violine II.

E *f* *tr* *ff*

dim. *f* *tr*

Solo. *f* *f*

G *f*

7 *cresc.* **H** *f*

dim. *poco rit.*

8 *espress.* *p*

7 *espr.* *p* **I** *p*

4 *p* *cresc.* **2** **1** *rit.*

Violine II.

IV.

Finale.

Allegro. 8

1. *f*

A 1 *f*

2 *cresc.* B *ff*

pizz. *mf* *f* *mf* *arco.* *mf*

D 4 *f*

1 *piu f* *riten.*

pizz. *mf*

arco. *cresc.*

Violine II.

2 F 7 1

più f *Moderato.* *p* *cresc.* *riten.* Violoncello.

3 1 6 2

Vivace, più tranquillo. *pp con espress.*

4 H sul G. 2 4 *mf* *cresc.*

2 3 1 I V 2 *p*

2 3 1 *cresc.*

più f *Moderato.* *K* *riten.* *Vivace.* *pp sempre*

1 6 *p*

pp 1 *Moderato.* *Lento.* *ff*

10 Cello.

Violine II.

III.

Andante. Viol. I. A

10 *p*

cresc. f

B 1 2 *a tempo animato*

cresc. f riten. 2 p cresc.

C *f p cresc.*

espr. tranquillo

D 4 3 *mf p*

E 2 1 *p mf*

3 *p cresc. dim.*

F Tempo I. 2 6

pp poco riten.

1. *p*

Violine II.

pp

cresc. f

pp

Viol. I. I *p animato espress.*

K 5 Viola. *p cresc. p*

L *p*

M 4 3 *p cresc.*

a tempo pp p

cresc. f p

cresc. f

8 1. *f dim. pp*

QUINTETT.

1

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(Prices current 2008)

Viola.

I.

S. de Lange Op. 65.

Allegro moderato.

The musical score for Viola I, S. de Lange Op. 65, is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato'. The score consists of 12 staves of music. It begins with a forte (f) dynamic and a first ending bracket. The music features various dynamics including forte (f), piano (p), mezzo-forte (mf), and crescendo (cresc.), as well as ritardando (rit.) and a tempo markings. The piece concludes with a final forte (f) dynamic and a repeat sign.

Leipzig, Fr. Kistner.

8437

Viola.

tranquillo i piano

dim.

f *f* *p*

animato poco a poco (sempre al Tempo I.)

espress.

p *p* *p*

espress.

p *cresc.* *cresc.*

cresc. *f* *cresc.*

G a tempo

1 *f pesante* *poco rit.* *H a tempo* *3*

ff *dim.* *dim.*

f

Viola.

f *Q* *3* *3* *3*

ff *tr*

tr *R 2* *p*

p *poco cresc.*

f

pizz *ff* *S 3*

mf *mf*

cresc.

ff *3*

Viola.

p *p* *dim.*
p
cresc. *f*
L
M *f* *più f* *ff* *largamente*
dim.
ff *0* *8* *pizz.* *p* *arco*
cresc. *3*
P *1* *f* *1*

Viola.

accel. *3* *I* *accelerando* *ff*
1 *K* *1* *ff* *rit.* *riten. molto*
a tempo I. *1*
f *cresc.*
pizz. *L* *5*
1 *pizz.* *M* *1* *arco* *mf*
p
0 *3* *p* *2*
cresc. *mf* *dim.* *p*
P *1* *Poco animato.* *mf*
cresc. *1* *cresc.*

Viola.

ff *f* *cresc.* *accel.* *ff* *pizz.* *f* *arco* *ff* *tr* *ff*

Più Lento. *pesante*

II.

Molto vivace. *mf* *espress.* *p* *rit.* **Vivace.** *a tempo*

11 B 7 1 8 C 10 Viol. I.

Viola.

arco *cresc.* *f* *ff* *tr* *dim.* *f* *f* *G* *f* *5 H* *f* *poco rit.* *1* *p espr.* *tr* *8* *pp espr.* *I* *espr.* *p* *espr.* *cresc.* *f* *2* *K a tempo* *riten.* *p* *4*

IV.

Finale.
Allegro.

Musical score for Viola, page 8, measures 1-17. The score is in 2/4 time, key of B-flat major. It features various dynamics including *f*, *mf*, *p*, *ff*, and *cresc.* There are also markings for *arco*, *pizz.*, *a tempo*, and *rit.* Measure numbers 1, 4, and 13 are indicated.

Musical score for Viola, page 5, measures 18-34. The score is in 2/4 time, key of B-flat major. It features various dynamics including *mf*, *p*, *f*, and *cresc.* There are also markings for *pizz.*, *Moderato.*, *espress.*, *Vivace.*, *rit.*, *Lento.*, and *Viol. I.* Measure numbers 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, and 34 are indicated.

III.

Andante.

Viol. I.

9 **A**

p

cresc. f

B 1 *riten.* **Tempo animato.**

cresc. f *p* *p* *cresc.*

C

cresc. p espr. cresc.

D 1

dim. p mf

E 5

p mf cresc.

F **Tempo I.** 4

p

dim. pp p poco rit.

G

pp espr. mf cresc.

H

f pp

I **Animato.**

pespr. pcresc.

K

p

L 5 **Viol. I.**

espr. p

M

mf p

Tempo I.

mf pp p

2 0

cresc. f p

Viol. I.

dim. pp

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Violoncell.

I

S.de Lange Op.65.

Allegro moderato.

Allegro moderato.

f

1

cresc.

f

A

2

p

p

cresc.

poco rit.

2

rit.

Ba tempo

Viol. I.

19

mf

f

p

cresc. rit.

a tempo

1

mf

cresc.

f

tranquillo e piano

f

p

2

pespress.

Leipzig Fr. Kistner.

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Violoncell.

Violoncell. musical score, page 2. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a 'D' time signature and a 'p' dynamic. The second staff has a 'press' marking. The third staff has a 'poco marc.' marking. The fourth staff has a 'p animato poco a poco' marking. The fifth staff has an 'E 1' marking. The sixth staff has a 'dim.' marking. The seventh staff has a 'p espress.' and 'cresc.' marking. The eighth staff has a 'mf' and 'cresc.' marking. The ninth staff has a 'F' marking. The tenth staff has a 'pesante' marking. The eleventh staff has a 'rit. Ha tempo' marking. The twelfth staff has a 'f pesante' marking. The thirteenth staff has a 'f accel.' marking. The fourteenth staff has a 'ff accel.' marking. The fifteenth staff has a '1 K' marking. The sixteenth staff has a 'rit.' marking. The seventeenth staff has a 'Viol. I.' marking. The eighteenth staff has a 'f' marking. The nineteenth staff has a '1' marking. The twentieth staff has a 'f' marking.

Violoncell.

Violoncell. musical score, page 11. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff has an 'arco' marking. The second staff has a 'cresc.' marking. The third staff has a 'P' marking. The fourth staff has a '1' marking. The fifth staff has a 'f' marking. The sixth staff has a 'f' marking. The seventh staff has a '3' marking. The eighth staff has a 'ff' marking. The ninth staff has a 'R' marking. The tenth staff has a 'Viol. I.' marking. The eleventh staff has a 'f' marking. The twelfth staff has a 'S 6' marking. The thirteenth staff has a 'pizz.' marking. The fourteenth staff has a '3' marking. The fifteenth staff has a 'mf arco' marking. The sixteenth staff has a 'cresc.' marking. The seventeenth staff has a 'f' marking. The eighteenth staff has a 'ff' marking. The nineteenth staff has a '3' marking. The twentieth staff has a 'f' marking.

Violoncell.

Violoncell. musical score page 10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a *pp* dynamic and a *p* dynamic at the end. The second staff includes *espress. cresc.*, *f*, *rit.*, and *p* dynamics, with a tempo change to *a tempo* marked with a 'K' and a 4/2 time signature. The third staff has a *p poco cresc.* marking. The fourth staff includes *p²*, *p*, and *1* markings. The fifth staff has a *p⁴* marking. The sixth staff includes a *6* marking and a *f* dynamic. The seventh staff has a *1* marking and a *f* dynamic. The eighth staff includes a *1 M* marking and a *più f* dynamic. The ninth staff has a *ff* dynamic and a *largamente* marking. The tenth staff begins with a *dim.* marking and ends with a *p pizz.* marking.

Violoncell.

Violoncell. musical score page 11. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a *cresc.* marking. The second staff includes a *pizz.* marking. The third staff has a *L* marking and a *f* dynamic. The fourth staff includes a *2* marking and a *f* dynamic. The fifth staff has a *pizz.* marking. The sixth staff includes a *M* marking and a *mf* dynamic. The seventh staff has a *p* dynamic. The eighth staff includes a *0* marking and a *p* dynamic. The ninth staff has a *3* marking and a *p* dynamic. The tenth staff includes a *2* marking and a *espress. cresc.* marking. The eleventh staff has a *1* marking and a *p* dynamic. The twelfth staff includes a *1* marking and a *cresc.* marking. The thirteenth staff has a *P* marking and a *2* marking. The fourteenth staff includes a *f* marking and a *mf espress.* marking. The fifteenth staff has a *più f* marking and a *cresc.* marking. The sixteenth staff includes a *cresc.* marking.

Violoncell.

ff accel. *pizz.* *arco* *ff* *cresc. II.* *Più lento. pesante* *ff*

II.

Molto vivace. pizz. *f* *Moderato A* *arco* *Vivace.* *p riten.* *cresc.* *mf* *a tempo* *p* *rit.* *p* *C* *p* *mf* *pizz.* *Moderato D* *arco* *rit.* *f* *p*

Violoncell.

arco *cresc.* *ff* *tr* *dim.* *f tranquillo* *f* *G* *dim.* *cresc.* *H* *f* *dim.* *poco rit.* *espr.* *p* *4* *3* *1* *2*

IV.

Finale.
Allegro.

8

f

f

f

p

cresc.

ff

f

f

f

pizz.

mf

f

arco

mf

cresc.

f

rit.

a tempo

mf

pizz.

ff

più f

A

B

C

D

8

1

2

4

Vivace.

p cantabile

cresc.

cresc.

f

1 Moderato.

G

p

riten.

pp più tranquillo

p

mf

cresc.

più f

p cantabile

cresc.

f

1 Moderato.

K

rit.

Vivace.

pp sempre

1 Moderato.

rit.

Lento.

mf

cresc.

f

E

F

G

H

I

K

8

6

6

4

III.

Andante.

Viol. I.

9

A

p

cresc. f

p

a tempo

B

f

p

rit.

cresc. animato

C 2

f

espr. cresc.

p tranquillo

1 D *mf*

largamente

espress.

2 E

pp

mf

Viola

9

F Tempo I.

4

p

5 G *b*

p espress.

mf cresc.

3

H

f

pp

I *animato*

1 *p espress.*

K 4

cresc.

p

L

p

2

2

2

2

1

p cresc.

M

mf

p

1

0

Tempo I.

cresc.

f

1

p

p

cresc.

f

fs

dim.

2

p

dim.

pp

Samuel de Lange (1840-1911) was a Dutch organist, conductor and composer who held conducting and teaching posts successively in Rotterdam, Basle, Cologne, the Hague and from 1894 in Stuttgart where in 1900 he became director of the Conservatory.

*Herrn Professor Edmund Singer
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